

This is an interesting and ingenious theory that seems to have some experimental verification. However, your reviewer would like to know just how much vibrato content exists in quick passages and would the same effects then be noticeable. A further thought is this: if you consider a violinist playing a note with a vibrato, is it not a physical impossibility for him to go to his new note without finishing his vibrato motion in the most favourable direction and further, beginning the vibrato on his new note in that same favourable direction? This would surely be a set of *invariable* conditions.

Altogether this paper is a most convincing support for the use of modern graphing technique, not the least benefit to be derived therefrom is knowing "what happens between the notes".

H.S.

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AFRICAN SONG SAMPLER. Antioch College, Yellow Springs, Ohio, United States of America. 1958.

This little booklet of 32 songs is the fruit, with additional sources, of an 'African Music Workshop Evening' held at Antioch College in May 1957, at which a number of African students contributed songs from various parts of Africa.

In the form of a group-singing book, it seems, like some other folk song books, to ring of the kind of sentimentalism that is characteristic of the modern folk song revival especially in Britain and the United States. With such statements as . . . "folk music communicates directly the common experiences and feelings of all people", and again, "Music . . . is unrestricted by cultural conflicts and misunderstanding", the tone of international fellowship is set. The second statement I would question, for in the Sampler itself, which is obviously intended for people brought up in a Western musical tradition, many of the songs have been 'adapted' both in the rhythm, and I suspect in the melodies also, some set to four-part harmonies, and in one case quite new counter melodies invented, all with the probable intention of making them more acceptable to the Western ear. This must also be one of the reasons why the selection contains so many songs of town origin, another being that these are probably just the kind of songs sung by most educated Africans who visit the United States. I would also question whether some of the verbose English translations convey the simple spirit of the original texts.

Singers will find a few good songs, such as the rather epigrammatic West African ones, but it should not be taken as a representative sample of African song as a whole; there is much more variety than these pages would suggest. While agreeing with the Antioch College editors that there are few better ways of promoting good attitudes towards African people than by an understanding of their music, I feel that this collection gives a rather watered-down impression of the genuine article.

A.T.N.T.

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RHYTHMES DU MONDE—Le Bulletin des Missions. Revue trimestrielle, 32e année, 1958, Tome VI, No. 1, Nouvelle Série: Abbaye de St-Andres, Bruges, Belgium.

This number of *Rythmes du Monde* contains the texts of lectures delivered to the missionary section of the 3rd. International Congress of Sacred Music. There are eight main articles, and the authors are primarily concerned with the problem of developing Christian music in accordance with different musical traditions. It is evident that Roman Catholic missions have already done much work in this field, and have achieved considerable success.

There are articles on Islamic, Asian and Indonesian music; but most of the journal is devoted to discussion of African and African-derived music.

Frère Basile, of Roma, Basutoland, in a French version of the article in African Music, Vol. I., No. 00, laments the appearance of music which is neither African nor European, but points out that African Christians are generally opposed to anything that suggest a return to pagan music, since they are more concerned with the associations of traditional music than with its inherent musical qualities.

Reports from other parts of Africa show that Christians prefer Gregorian chants which are closely related to traditional African modes. In some regions, however, it appears that even Gregorian chants are not easily adopted by Christian congregations: the Father Superior of the Mission at Mkumbi, in Southern Rhodesia, says that his congregations usually "murder" the plainsong melodies.

Nevertheless, several successful attempts have been made to produce new liturgical music on traditional African lines. A *Kyrie* and *Gloria* have been composed in Ngambay on three tones, following the three tones of the language. Several Masses have been written, some with drum accompaniment, and two attempts have been made to incorporate African choreography into religious drama. One writer admits that in most of the Masses "truly African rhythms and harmonies are often neglected, and only the melodies preserve the general flavour of indigenous songs." One hopes that these experiments are a prelude to the *musical* development of traditional African music, and not merely a series of adaptations